

# Canzler

Am ankehrenden Sonntag nach Trinitatis

über das Lied:

„Herr Christ, der einig Gottes Sohn“

von

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N<sup>o</sup> 96.





# Dominica 18 post Trinitatis.

## „Herr Christ, der ein'ge Gottes-Sohn.“

Vivace.

Flauto piccolo.

Violino piccolo col Flauto piccolo.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Corno e Trombone.  
coll'Alto.

Tenore.

Basso.

Continuo.

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottes-Sohn“ im Alt.)

6 5 7 5  
4 3 4 3

6

6 6 6  
5 4 5

6 5 7 5  
4 3 4 3

5 3

6 6 6  
5 4 5





First system of musical notation, featuring a grand staff with five staves. The notation includes complex melodic lines with many beamed sixteenth and thirty-second notes, particularly in the upper staves. The lower staves show a more rhythmic accompaniment. Fingering numbers are present below the bottom staff.

Fingering numbers below the bottom staff: 6 6 6 6 6 5 4 5 6 5 7 5 7 7 9 3 7 5



Second system of musical notation, continuing the piece. It features similar complex melodic lines and rhythmic accompaniment. Fingering numbers are present below the bottom staff.

Fingering numbers below the bottom staff: 5 6 7 6 7 6



7 6 6 5 7 5

Herr Christ, der ein - ge  
Herr

6 4 6 4 6 4 7 6 6 6 7 6 7



Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ,  
 Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ, der  
 Herr Christ, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr

6 5 7 (8) 6 7 6 7 6 5  
 4 3 2 (5) 2

der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,  
 Got - tes - Sohn,  
 ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn,  
 Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,

5 # 5 6 6 6 6 5  
 5



7 6 6 6 7 7

5 5 # 5

Va - ters in

ters in E - wig - keit, Va - ters in

ters in E - wig - keit, in E -

E - wig - keit, in E -

9 6 8 7



E - - - wig - - - keit, in E - wig-keit,  
 wig - - - - - keit,  
 - - - - - wig-keit, Va - ters in E - wig-keit,  
 - - - - - wig-keit, in E - wig-keit,

6 7 6 (5) 6 5

6 6 6 6 5 6 5 7 5 3



8 6 6  
5 4 5

6 6 6  
5 4 5

6  
5

7  
5

7

7

8  
7  
5

(3)

5

6  
2

7

6



First system of a musical score. It consists of nine staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second staff has a treble clef and a key signature of one flat, with a melodic line featuring some trills. The third and fourth staves have treble clefs and a key signature of one flat, with melodic lines. The fifth staff has a bass clef and a key signature of one flat, with a melodic line. The sixth, seventh, and eighth staves have bass clefs and a key signature of one flat, and are mostly empty, indicating rests for those parts. The ninth staff has a bass clef and a key signature of one flat, with a melodic line. Below the staves, there are fingerings: 7, 6, 7, 6, and a group of 6 4, 5 3, 7 4 2.

Second system of a musical score. It consists of nine staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second staff has a treble clef and a key signature of one flat, with a melodic line. The third and fourth staves have treble clefs and a key signature of one flat, with melodic lines. The fifth staff has a bass clef and a key signature of one flat, with a melodic line. The sixth, seventh, and eighth staves have bass clefs and a key signature of one flat, and are mostly empty, indicating rests for those parts. The ninth staff has a bass clef and a key signature of one flat, with a melodic line. Below the staves, there are fingerings: 5 3, 6 4, 6 4, 6 4 2, 6, 7 5, 6 4, 6 5, 6 4, and 7 5 3.







sen,  
sen,  
sen,

(6)

gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,  
gleich wie ge-schrie-ben steht,

7  
3

H.W. XXII.

7  
7  
7  
5



The image shows a page from a musical score for 'Die Schöne Müllerin' by Franz Schubert. The score is written for piano (p) and voice (soprano, alto, and tenor/bass). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are written in three staves, each with a different clef (soprano, alto, and tenor/bass). The lyrics are in German and are written below the vocal staves. The score is in 3/4 time and the key signature has one flat (B-flat). The lyrics are: 'ge\_schrie - ben steht, gleich wie ge\_schrie - ben steht, ge - schrieben steht, gleich wie ge - schrie - - - - - ben steht, gleich wie ge - schrieben steht, gleich wie ge - schrie - - - - - ben steht, ge - schrieben'. The page number 6 is visible at the bottom center.

[illegible]





First system of musical notation, measures 1-3. The system includes a grand staff with two treble staves and two bass staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one flat (B-flat).



Second system of musical notation, measures 4-6. The system continues the musical notation from the first system, featuring similar complex rhythmic patterns and rests. The key signature remains one flat (B-flat).



Er ist der

Er ist der Mor - - - genster -

Er ist der Mor - - - genster -

6 5 7 5  
4b 3 4b 3

6 6 5 6 (8 #)

Mor - - - genster - - ne, er ist der Mor - - - genster - - ne, er ist der

der Mor - - - genster - - ne, er ist der Mor - - - genster - - ne, er ist der

ne, er ist der Mor - genster - ne, er ist der Mor - genster - ne, er ist der Mor - genster -

ne, der Mor - genster - ne, der Mor - genster -

7 6 7 5  
# 3 # 3



Mor - - - gen - ster - - - ne,  
 ne.  
 er ist der Mor - gen - ster - ne,  
 ne, der Mor - gen - ster - ne,

6 5 6 5 2 4 3 5 6 6 6 5 4 5

6 5 6 5 6 5 7 7 5



sein'n Glanz streckt er so fer - - ne, sein'n Glanz streckt er so fer -

seinn Glanz streckt er so fer - - ne, sein'n Glanz streckt er so

seinn Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer - ne, streckt er so

7 9 7 5 6 4 3 7 4 2 9 3 (8) 6 5 2 7 7 5

ne, sein'n Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -

so fer - ne

fer - ne, sein'n Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer - ne, so fer -

fer - ne, sein'n Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -

6 5 7 5 6 6 6 6 4 3



ne  
ne  
ne

vor an - - dern Ster - - - - - nen klar,  
 vor an - - - - - dern  
 vor an - - - - - dern Ster - - - - - nen  
 vor an - - - - - dern Ster - - - - - nen klar, vor an - - - - - dern

(7)  
 7  
 7  
 7



Musical score for the first system. The piano accompaniment consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The vocal line is in a single staff with German lyrics. The lyrics are: "vor an - dern Ster - nen klar, vor an - dern Ster - nen klar." The score includes a repeat sign at the beginning and a fermata over the final note of the vocal line.

vor an - dern Ster - nen klar, vor an - dern Ster - nen klar.

6 5 7 6 (5) 6 5

Musical score for the second system. The piano accompaniment continues with the same right hand melody and left hand bass line. The vocal line is in a single staff with German lyrics. The lyrics are: "klar." The score includes a repeat sign at the beginning and a fermata over the final note of the vocal line.

klar.

klar.

klar.

6 5 6 5 6 5 6 5 6 5

B.W. XVI.



## RECITATIV.

Alto.

O Wun - der - kraft der Lie - be, wenn Gott an sein Ge - schö - pfe

Continuo.

den - ket, wenn sich die Herr - lich - keit, im letz - ten Theil der Zeit, zur Er - de sen - ket! O, un - be -

greif - li - che, ge - hei - me Macht! Es trägt ein aus - er - wähl - ter Leib den

gro - ssen Got - tes - sohn, den Da - vid schon im Geist als sei - nen Herrn ver - ehr - te, da dies ge -

be - ne - dei - te Weib in un - ver - letz - ter Keusch - heit blie - be. O! rei - che Se - gens -

kraft, die sich auf uns er - gos - sen, da er den Him - mel auf -, die Höl - le zu - ge - schlossen.









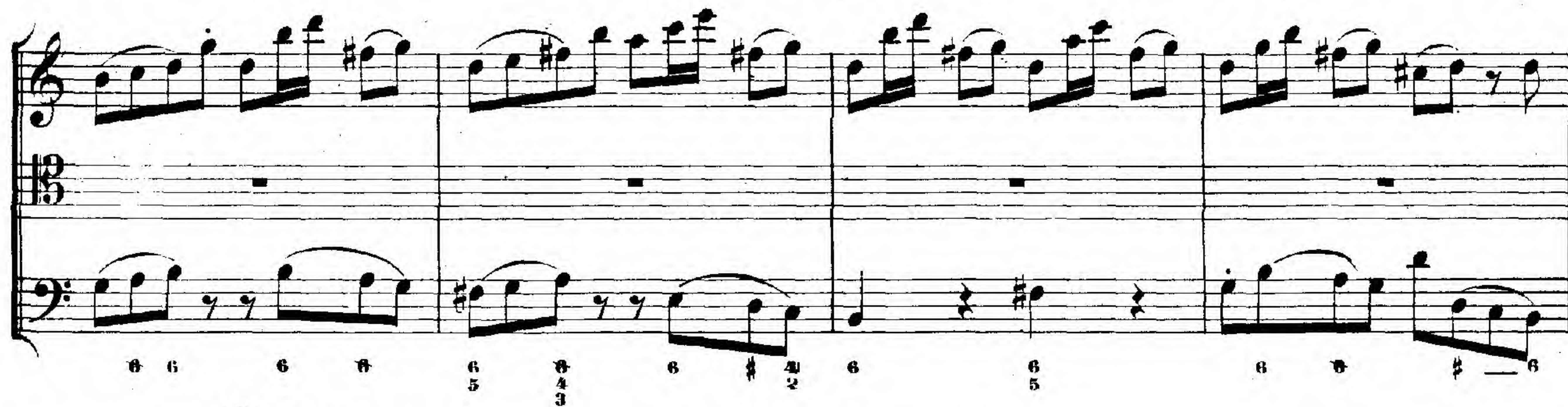
First system of the musical score. It features a treble and bass staff with a 12/8 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "Ach, zie - he die See - le, ach, zie - he die See - le mit". The word "piano" is written above the first measure of the treble staff. Below the bass staff, there are fingerings: 6, 6, 5, 4, 3, 6, 6, 6, 6, 6, 6, 4, 2, 6, 4, 2, 6, 4, 2.



Second system of the musical score. The lyrics are: "Sei - len der Lie - be, o Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zei - ge dich". The word "piano" is written above the first measure of the treble staff. Below the bass staff, there are fingerings: 6, 6, 6, 6, 6, 6, 7, #, 7, 6, 5, 4, 3, 5, 5.



Third system of the musical score. The lyrics are: "kräf - tig, kräf - tig in ihr!". The word "forte" is written above the first measure of the treble staff. Below the bass staff, there are fingerings: 6, 5, 6, 5, 6, 5, 7, 6, 5, 7, 6, 4, 5, 6, 5, #.



Fourth system of the musical score. It features a treble and bass staff with a 12/8 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. Below the bass staff, there are fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.



Fifth system of the musical score. The lyrics are: "Ach, zie - he die See - le mit". The word "piano" is written above the first measure of the treble staff. Below the bass staff, there are fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.





Sei - len der Lie - be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,

6 6 6 6 6 6 6 6 6 6 6 6



zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, ze - ge dich

6 6 6 6 6 6 6 6 6 6 6 6



kräf - tig in ihr, ach, zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, ze - ge dich

6 6 6 6 6 6 6 6 6 6 6 6



kräf - tig in ihr, ach, zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zeige dich

6 6 6 6 6 6 6 6 6 6 6 6



kräf - tig, kräf - tig in ihr! *forte*

7 6 6 6 6 6 6 6 6 6 6 6



The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the upper staff, and the vocal part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are in German and are written below the vocal staff.

**System 1:** The piano part features a continuous sixteenth-note pattern. The vocal part has a melody with a B-flat. Fingering numbers are provided for the piano part.

**System 2:** The piano part continues with the same sixteenth-note pattern. The vocal part has a melody with a B-flat. Fingering numbers are provided for the piano part.

**System 3:** The piano part continues with the same sixteenth-note pattern. The vocal part has a melody with a B-flat. The word "piano" is written above the piano part. The word "Er-leuch" is written below the vocal part. Fingering numbers are provided for the piano part.

**System 4:** The piano part continues with the same sixteenth-note pattern. The vocal part has a melody with a B-flat. The words "te sie, er-leuch-te sie, dass sie dich gläu-big er-ken-ne, gieb," are written below the vocal part. Fingering numbers are provided for the piano part.

**System 5:** The piano part continues with the same sixteenth-note pattern. The vocal part has a melody with a B-flat. The words "dass sie mit hei-li-gen Flam-men ent-bren-ne, ach, wir-ke ein gläu-biges" are written below the vocal part. Fingering numbers are provided for the piano part.



Dür - sten nach dir, ach, wir - - ke ein gläu - - bi - ges Dür - sten nach dir! *forte*

Er - *piano*

*piano*  
leuch - - te sie, dass - - sie dich gläu - - big er - ken - - ne, gieb, dass - - sie mit hei - - li - gen

Flam - men ent - bren - *piano*

ne, ach, wir - - ke ein gläu - - bi - ges Dür - - sten nach dir! *piano*

*Da Capo dal Segno.*







[illegible]

Schritt, lenkt sich mein ver-irr-ter Schritt, bald zur Rech-ten, bald zur Lin-ken lenkt sich mein ver-irr-ter



*piano*

*piano*

*piano*

*piano*

*piano*

Ge-he doch, mein Hei-land, mit, ge-he doch, mein Hei-land, mit, lass mich in Gefahr nicht

*piano*

6 6 — 6 6 — 4 6 — 7 (5) 4 b — 6 6 —

*forte*

*forte*

*forte*

*forte*

*forte*

sin - ken, lass mich in Ge-fahr nicht sin - ken, ge-he doch, mein Hei-land, mit; *forte*

9 8 6 6 (6b) 6 6 6 6 5 6 3 6 5 6 3 2 6 6 6 6 6 6

*piano*

*piano*

*piano*

*piano*

*(piano)*

lass mich in Gefahr nicht sin - ken, in Ge-fahr nicht sinken, lass mich

*piano*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6



ja dein wei - ses Füh-ren, dein wei - ses Füh-ren bis zur Himmels pfor - te spü -

2 6 6 6 6 7 5 6 7 6 5 4 6 5 4 5

A musical score for the song "The Rose Tree". The score is written for a piano and voice. It consists of 12 measures. The piano part is written in treble and bass staves, and the voice part is written in a single staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The lyrics "The Rose Tree" are written below the piano part, and the word "ren!" is written below the voice part in the first measure.



**CHORAL.** (Melodie: „Herr Christ, der ein'ge Gottes-Sohn.“)

**Soprano.**  
Corno, Oboe I. II.  
Violino I.  
col Soprano. \*)

**Alto.**  
Violino II. coll'Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

Er tödt' uns durch dein' Gü - te, er weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag'

5 3 6 4 6 5 # # 6 4 6 2

wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.  
wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.  
wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.  
wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

6 6 7 6 6 7b 7b 4 # 6 6 4 2

\*) Die Flöte schweigt.